

# Bread Loaf

WRITERS' CONFERENCE

AUGUST 13-24, 2008



Middlebury



# The Bread Loaf Writers' Conference

August 13-24, 2008

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President of Middlebury College

## BREAD LOAF ADMINISTRATION

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## Visit Bread Loaf on the Internet: <http://www.middlebury.edu/blwc>

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The Bread Loaf Writers' Conference is one of ten summer programs offered at Middlebury College. Others include the Language Schools of Arabic, Chinese, French, German, Italian, Japanese, Portuguese, Russian, and Spanish; and the Bread Loaf School of English in Vermont; Oxford, England; Santa Fe, New Mexico; and Asheville, North Carolina.

Middlebury College complies with applicable provisions of state and federal law which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities, or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, gender identity and expression, age, marital status, place of birth, service in the armed forces of the United States, or against qualified individuals with disabilities on the basis of disability.

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## Director's Note

The Bread Loaf Writers' Conference is one of America's most valuable literary institutions. For the past 83 years, the workshops, lectures, and classes, held in the shadow of the Green Mountains, have introduced generations of participants to rigorous practical and theoretical approaches to the craft of writing, and given America itself proven models of literary instruction. Bread Loaf is not a retreat—not a place to work in solitude. Instead it provides a stimulating community of diverse voices in which we test our own assumptions regarding literature and seek advice about our progress as writers.

In August we will again welcome more than two hundred talented writers to the historic Bread Loaf Inn, along with our distinguished faculty, and many agents and editors from major publishing houses and literary firms.

Come prepared to join fully in the busy schedule and to enjoy the beauty of the wilderness setting. No one who has done so has failed to be inspired, encouraged, or changed by Bread Loaf.

I look forward to meeting all of you who will attend the Conference. Until then I hope you will feel free to contact Jennifer, Noreen, or me should you have any questions.

*Michael Collier*

MICHAEL COLLIER  
Director



From top to bottom:

Scott Russell Sanders advises Jill Hunting on her manuscript; Benjamin Percy, Paul Yoon, and Bret Anthony Johnston catch up following afternoon craft classes; Herta Feely and Adrienne Petty talk books in the Bread Loaf Bookstore; Bread Loafer John Hopper and Conference Director Michael Collier head over to their morning workshop.

Bread Loaf Writers' Conference





## The Program

Writing workshops in fiction, poetry, and nonfiction are the core of the curriculum. Each faculty member conducts a small workshop, most often of ten contributors, meeting for five two-hour sessions over the course of the Conference. All participants also meet individually with their workshop leader to amplify and refine what was said in the workshop itself.

Faculty give lectures on writerly issues and one-hour classes on specific aspects of craft. Readings by faculty and guests are scheduled in the Little Theatre throughout the day and into the night.

We offer many opportunities for you to inform yourself about the world of publishing. Early in the Conference, guest editors and agents give overviews of the industry, describing the functions of agents and literary editors, answering questions, and offering guidelines on how to submit book proposals and full-length manuscripts. You may sign up to meet with an editor or agent in small groups.

Magazine editors, publicists, grant specialists, and other guests offer a range of presentations on topics related to publishing.



Natasha Trethewey meets with Therese Broderick in the lobby of the Bread Loaf Inn. In addition to attending regular workshop meetings during the Conference, Bread Loafers schedule an individual meeting with their workshop leader.

The schedule varies, but most days look something like this:

7:30 A.M.	breakfast
9 A.M.	faculty lecture
10:10 A.M.– 12:10 P.M.	workshops/preparation time (alternating days)
Noon–1:45 P.M.	lunch
2:30–3:30 P.M.	craft classes
4:15 P.M.	reading or guest speaker
5:30 P.M.	guest presentation
6:30 P.M.	dinner
8:15 P.M.	reading

Workshop meetings take precedence, but hikes, meetings with editors and agents, individual conferences with faculty, and other activities may be scheduled simultaneously with lectures and readings. With so many tempting options, Bread Loafers sometimes take a few days to realize they have to pace themselves.







Above: Kimberly Mack reads from her work in the Blue Parlor. The Blue Parlor Reading Series gives participants a chance to share their writing outside of workshop.

Below: Percival Everett's workshop gathers for a photo.



#### OUR GUESTS IN 2008 WILL INCLUDE:

Miriam Altshuler, President, Miriam Altshuler Literary Agency  
 Stuart Bernstein, Literary Agent,  
 Stuart Bernstein Representation for Artists  
 Jill Bialosky, Executive Editor and Vice President, W.W. Norton  
 Judy Clain, Executive Editor, Little, Brown and Company  
 Gary Clark, Development Director, Vermont Studio Center  
 Gary Donovan, Senior Editor, *Blackbird*  
 Katherine Fausset, Literary Agent, Curtis Brown, Ltd.  
 Laura Ford, Editor, The Random House Publishing Group  
 Ted Genoways, Editor, *Virginia Quarterly Review*  
 Amy Holman, Literary Consultant  
 Carolyn Kuebler, Managing Editor, *New England Review*  
 PJ Mark, Literary Agent, McCormick & Williams Literary Agency  
 Alane Salierno Mason, Editor, W.W. Norton  
 Fiona McCrae, Editor-in-Chief, Graywolf Press  
 Martha Rhodes, Director, Four Way Books  
 Denise Roy, Senior Editor, Simon & Schuster  
 Anjali Singh, Senior Editor, Houghton Mifflin  
 Christina Ward, Literary Agent, Christina Ward Literary Agency  
 Mitchell S. Waters, Literary Agent, Curtis Brown, Ltd.  
 Michael Wieggers, Executive Editor, Copper Canyon Press  
 C. Dale Young, Poetry Editor, *New England Review*



I hadn't felt so immersed in years—overwhelmed and kind of in awe in a very productive way. I've come out with new friends, new ideas for my writing, new ways to approach and deepen my writing. The whole thing was far beyond my expectations.

Sage Marsters  
 Jamaica Plain, MA

The Blue Parlor readings were a way for contributors to bond, especially between different genres, and they made time for everyone who wanted to read, which was great.

Karen Perkins  
 Pacific Palisades, CA

Thank you so much for welcoming me, for filling my mind with profound lectures and readings. The caliber of the instruction, the atmosphere of pure learning without pretense is unmatched. Every day at Bread Loaf is an extraordinary day.

Mary Jane Reynolds  
 Columbia, SC





## The Place

### LOCATION

For those who enjoy outdoor life, Bread Loaf is ideally located at the edge of the Green Mountain Forest in Ripton, Vermont. A junction with the Long Trail, which winds along the summit of the Green Mountains and extends from southern Vermont to the Canadian border, is a short hike up Route 125. The campus also offers many opportunities for recreation: volleyball and clay tennis courts, a softball and soccer playing field, and jogging and hiking trails. A beach at Lake Dunmore is twelve miles away, and Lake Pleiad is a quarter-mile

down the Long Trail. In nearby Middlebury you can find country auctions, antique shops, a state crafts center, a fine museum, a movie theater, and riding and golf facilities. The elevation at Bread Loaf is 1500 feet above sea level. From the west, the campus can be reached by turning off Vermont Route 7 in East Middlebury, taking Route 125 up the mountain. From the east, turn off Vermont Route 100 onto Route 125. You'll know you have arrived when you see the ochre-colored Inn and its cluster of cottages.



Clockwise from bottom left: Bread Loafers Justin Torres, Greg Wrenn, Akenji Ndumu, and Jennifer De Leon take a moment from an outdoor reception to pose for the photographer.





## LODGING AND MEALS

Bread Loafers are housed on the mountain campus of Middlebury College, in the Bread Loaf Inn and its cluster of cottages and buildings. Most rooms are doubles and baths are shared. We make every effort to ensure that roommates will be compatible, and in fact, some life-long friendships have developed between Bread Loaf roommates.

All buildings are within walking distance of the center of the campus, but some are farther from that center than others. We ask those admitted if they plan to bring a car so we can arrange accommodations suitably. A list of local rentals is available to those who prefer off-campus housing.

Meals are served in the dining room of the Inn. There's a well-stocked salad bar, and vegetarian options are available. Bread Loafers who live off-campus may pay for individual meals in the Inn.

Bread Loaf is a smoke-free campus. Vermont State Law prohibits smoking in any building on campus, including dormitories.

## THE LIBRARY AND COMPUTER LAB

The Davison Memorial Library at Bread Loaf hosts a collection of literature, reference books, and reserve shelves. The downstairs "Apple Cellar" is a full-featured computer room (both Macintosh and IBM platforms), including printers and Internet connections for writing, research, and e-mail. Some zip disk drives are available, and a computer technician is on site most days to help with any questions. Wireless access is available in some public places.

### TRAVEL NOTES

The nearest airport is located in Burlington (BTV), about an hour from the Bread Loaf campus.

Shared taxis from the airport to campus are available; more details regarding taxi arrangements are included with acceptance materials.



Above: Janée J. Baugher reads her manuscript packet to prepare for workshop. During registration, each Bread Loafers receives a packet made up of pieces submitted by those in their workshop.

Left: Participants meet on the front porch of the Bread Loaf Inn for a walking tour of campus.



I enjoyed the diversity of everyone in our workshop: it was interesting to discuss nonfiction writing with a clinical psychologist, Ph.D. candidate, farmer, college professor, and stonemason. This added to the richness of our discussions and enhanced the feedback we received.

Emily Peterson  
Metairie, LA

What I liked about the workshop was the insight and good humor offered by Percival Everett. He allowed and encouraged everyone to have their say, authors included, but he consistently proved adept at isolating the essential element of every work that the rest of us couldn't quite pinpoint. I most appreciated having the opportunity to sit down one-on-one with him to ask questions I couldn't formulate on the fly during workshop.

Derek S. Bridges  
New Orleans, LA





## History

**B**read Loaf is the oldest writers' conference in America. Since 1926—a generation before “creative writing” became a course of study in educational settings—it has convened in mid-August at the Bread Loaf campus of Middlebury College.

Set in the Green Mountain National Forest in Ripton, Vermont, the land was acquired in the nineteenth century by Joseph Battell, breeder of Morgan horses, proprietor of the local newspaper, and spirited lover of nature. He added a cupola and three-story wings to an existing Victorian farmhouse, and built a series of cottages to house his summer guests. Ultimately, Battell purchased more than 30,000 acres of forest and farmland in the mountains, and in 1915, willed all of it to Middlebury College. The College established a graduate school of English and American literature—still in session for six weeks every summer—and housed it on the Bread Loaf campus.

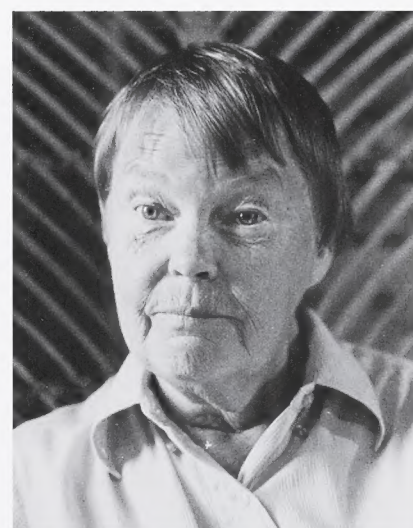
The impulse to establish the “Conferences on Writing” came initially from Robert Frost, who loved the inspiring setting. Willa Cather, Katherine Lee Bates, and Louis Untermeyer—all of whom taught at the School of English in 1922—also suggested that the campus be used for a writers' conference when it was vacant at the end of each August. The idea took hold. At Middlebury College's request, the young editor John



Farrar organized a teaching staff and program.

The writers John Farrar attracted to the campus in the first few years—among them Stephen Vincent Benét and Hervey Allen—helped establish the reputation of what came to be called the Bread Loaf Writers' Conference. They were followed by a long line of writers with established reputations, as well as writers in more formative years, for whom Bread Loaf was a source of encouragement.

The buildings at Bread Loaf have been modernized in the years since Joseph Battell stood near the horse-block welcoming guests as they alighted from carriages. The old stage route up the steep pitches and hairpin twists of the Ripton Gorge has been paved. Despite concessions to convenience, the campus has changed little in the last half century. The old wood-shingled Bread Loaf Inn, the huge Barn with its



fieldstone fireplace, the outlying buildings with their porches and wicker chairs, the stillness of the surrounding forest—all are much as they were in 1926 when the Conference began.

[Historical facts are taken from *The First Thirty Years* by Theodore Morrison and *Whose Woods These Are* by David Haward Bain and Mary Smyth Duffy.]

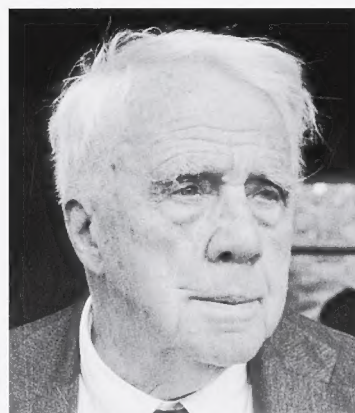




**B**read Loaf has long attracted writers with established reputations. Isaac Asimov, W.H. Auden, Stephen Vincent Benét, Ralph Ellison, Robert Frost, Robert Hayden, Shirley Jackson, Archibald Macleish, Edith Mirrielees, Katherine Ann Porter, John Crowe Ransom, Wallace Stegner, and William Carlos Williams are among those who have taught at the Conference. More recently, Andrea Barrett, Rosellen Brown, Stanley Elkin, John Gardner, Louise Glück, Gail Godwin, Anthony Hecht, Edward Hirsch, John Irving, Donald Justice, Maxine Kumin, William Maxwell, William Meredith, Howard Nemerov, Robert Pack, Grace Paley, and Mark Strand have taught and lectured at Bread Loaf.

Most writers attend Bread Loaf before their work is well known. Julia Alvarez, Joan Didion, Rita Dove, Howard Fast, Carolyn Forché, Richard Ford, Amy Hempel, Jhumpa Lahiri, Carson McCullers, Toni Morrison, Walter Mosley, Tim O'Brien, Francine Prose, Theodore Roethke, Anne Sexton, Elizabeth Spencer, May Swenson, Dan Wakefield, and Eudora Welty are among the many writers who came to Bread Loaf early in their writing careers.

For a selected list of Bread Loaf faculty since 1926, visit [www.middlebury.edu/blwc](http://www.middlebury.edu/blwc).



Opposite page, top: 1940 Fellows, including Eudora Welty, John Ciardi (upper left), and Carson McCullers (lower right), with Louis Untermeyer and Director Theodore Morrison (center).

Opposite page, bottom: May Swenson, 1976.

This page, top: Robert Frost, "the Godfather of Bread Loaf," 1961.

This page, bottom: Toni Morrison, faculty 1976.



Eavan Boland was a luminary—I couldn't have dreamed of a finer workshop. She was able to make us believe we were all brilliant, AND that we had work to do. What could be better—especially as she let us know exactly what we should do, why, and who to read in order to grow.

Kerrin McCadden  
Marshfield, VT

What impressed me the most was this amazing group of people who were indefatigable in their discussions about literature. I am used to participating in conversations about craft to a point and then someone inevitably takes a half-step away from the conversation. At Bread Loaf, that moment never happened.

David MacLean  
Houston, TX

I liked the particular (rather than critical) and respectful tone of my workshop and learning how—through Rob Cohen and Alix Ohlin's modeling—to critique deep into the bones of the work, not just the text on the page. I learned so much—especially from Rob and Alix, but from each of the participants in my workshop.

Anara Guard  
Auburndale, MA





# Application Process

## APPLICATION AND ADMISSION

You may apply to the Conference by submitting a sample of original work and an application form. Acceptance is based on the strength and promise of the writing sample and the admission board's judgment that the applicant will benefit from the Conference. The workshops are designed to accommodate both published writers and those in the early stages of promising careers. For the 2007 conference, we accepted 21% of general applicants; 7% of those who applied for financial aid received an award.

We cannot enroll anyone for less than the full 11 days of the Conference. Applicants must be at least 18 years of age.

There is no application fee.

## SUBMITTING A MANUSCRIPT

■ Applicants should submit a manuscript of unpublished work in progress for consideration by our admissions board: up to 6,000 words of fiction or nonfiction, or up to ten pages of poetry. Applicants should send their strongest unpublished work. Those accepted will have an opportunity to send a replacement manuscript for workshop critique.

■ The applicant's name and a page number must appear on each sheet of the manuscript. (For example: Smith, p.1.)

■ Prose manuscripts must be double-spaced with 12 pt. font and margins of at least 1.25". The total word count should be noted at the top of the first page. Applicants may include more than one story as long as the overall total number of words is within the 6,000-word limit. Manuscripts excerpted from a longer project should include a one-page synopsis.

■ Poetry manuscripts should have 12 pt. font and can be either single or double-spaced. A poem can exceed one page, as long as the complete manuscript submission is within the ten-page limit. Please

do not squeeze more than one poem onto a page.

■ Please do not send children's or young adult literature, newspaper journalism, or academic writing.

■ Fax and e-mail submissions are not accepted.

■ Note genre of application on front of mailing envelope. (The Conference mailing address is listed on the application.)

■ You may enclose a self-addressed, stamped postcard if you would like us to acknowledge receipt of your application.

■ Due to the volume of applications received, we are unable to return supporting materials.

## GENERAL APPLICATIONS

General applications must be postmarked by March 20. (If you are applying for a fellowship or other type of financial aid, please see the earlier deadline below.) **Applicants are strongly encouraged to apply early.** Notification letters will be mailed on May 25.

## FINANCIAL AID APPLICATIONS

*Fellowships are included in this category.*

Financial aid applications must be postmarked by March 1. Please note that this is a firm deadline; applicants are strongly encouraged to apply early. Notification letters will be mailed on May 25.

Thanks to the generous support of Middlebury College and to an endowment fund established by past Bread Loafers and other donors, we are able to offer three types of financial aid: fellowships, tuition scholarships, and work-study scholarships.

In addition, the Conference is pleased to note two special awards: The Michael and Marylee Fairbanks International Fellowship, for writers from Africa or the Caribbean; and The Bread Loaf-Rona Jaffe Foundation

Scholarships, for women at the start of their writing careers.

We award financial aid in recognition of published work or literary promise; financial need has no bearing on our decisions. (Criteria for the Bread Loaf-Rona Jaffe Foundation Scholarships are different; please see those details noted below.) The awards must be used in the year they are granted. An applicant may receive a specific type of award only once in a given genre. (For example, a work-study award winner could only apply for a work-study scholarship again if he/she is applying in a different genre, but that person could apply for a tuition scholarship in the same genre.)

## FELLOWSHIPS

To be considered for a fellowship, applicants should have published one book (and not more than two) within the last four years in the genre in which they are applying. At Bread Loaf, each fellow gives a reading from his or her own work and may also offer a one-hour class on some aspect of craft. (Proposals for these classes are solicited from fellows after they are admitted.) Each fellow is assigned to a workshop and may be asked to assist the faculty member.

Fellowships cover tuition, room, and board at the Conference.

With your application for a fellowship, please include a copy of your book (your most recent one, if you have published two). Galleys or proofs are acceptable, but your book must be in print by the time of the Conference. Since fellows' work is not critiqued in workshops or by faculty, there is no need to submit a manuscript in progress.

Please do not send chapbooks, self-published books, books for which you have served as coauthor or editor, academic work, children's or young adult literature, or "how to" books.



For details about the Michael and Marylee Fairbanks International Fellowship, for a writer living in Africa or the Caribbean, please visit the financial aid section of the Conference Web site: [www.middlebury.edu/blwc](http://www.middlebury.edu/blwc).

#### TUITION SCHOLARSHIPS

Tuition scholarships are awarded to writers who are actively publishing original work in distinguished magazines and literary periodicals, such as *Poetry*, *Callaloo*, *Atlantic Monthly*, *New England Review*, *Kenyon Review*, and *Threepenny Review*, or who have received recognition such as the "Discovery"/*The Nation* Award or a National Endowment for the Arts Fellowship. Tuition scholars should not have published a book in the genre in which they are applying.

Tuition scholarships cover tuition at the Conference and recipients pay for room and board.

With your application for a tuition scholarship, please include the following: a detailed list of publications (noting the title, publication, and publication date for each piece); a sample of work published within the last three years—prose writers should send one published piece, and poets up to ten published pages; and because tuition scholars are contributors in workshops, please also include unpublished work according to the guidelines for submitting manuscripts.

#### WORK-STUDY SCHOLARSHIPS

Work-study scholarships are awarded to applicants whose writing shows exceptional promise.

At Bread Loaf, while taking part in the Conference, recipients work as waiters in the dining room. Food preparation is not involved, and previous experience is not required. The work is physically quite demanding, however, so candidates should be in very good physical condition. Scholarship recipients who have physical disabilities which preclude them from working as waiters will be assigned to alternative work positions.

In addition to having their tuition, room, and board covered, work-study scholars receive payment for their part-time duties. To secure a place, a deposit of \$200 is required of work-study scholars at the time of acceptance. This deposit is returned at the end of the Conference.

Along with your application, send a manuscript of unpublished work in the genre in which you are applying. (See guidelines for submitting a manuscript.)

#### BREAD LOAF-RONA JAFFE FOUNDATION SCHOLARSHIPS

The Bread Loaf-Rona Jaffe Foundation Scholarships are awarded to women whose writing shows exceptional promise.

Bread Loaf-Rona Jaffe Foundation Scholarships cover tuition, room, and board at the Conference.

While literary merit is the main consideration, the Bread Loaf-Rona Jaffe Foundation Scholarships are especially intended to support women who also meet one or more of the following criteria: a first-time Bread Loaf participant; an applicant with a nontraditional literary background, who is working outside of academia with or without a writing degree; or an individual who is in particular need of financial and creative support. Candidates must be permanent residents of the United States, and writers who have published a standard trade edition of their work are not eligible for these scholarships.

With your application for a Bread Loaf-Rona Jaffe Foundation Scholarship, send a manuscript of unpublished work in the genre in which you are applying (see guidelines for submitting a manuscript) as well as a short statement of 300 to 500 words addressing the scholarship criteria noted above.

#### AUDITORS

Auditors attend the conference without a manuscript. Auditors should fill out the regular application and submit up to 300 words when answering the application question "What do you hope to gain from attending the Conference?" Auditors are assigned to a workshop, and, with the exception of manuscript critiques, they participate in all aspects of the Conference. See deadline for general applicants.

#### PAYMENT INFORMATION

At the time of admission, we require a nonrefundable deposit (fellows excepted) of \$200. The deposit is applied to your total charges, and the balance is due soon after. No refund of fees will be made for people who must leave the Conference early. There is no application fee.



#### Application and Notification Schedule

##### General Application Deadline

Application	March 20
Notification	May 25

##### Financial Aid Deadline

(including fellowships)

Application	March 1
Notification	May 25

Materials must be postmarked by the dates above, but applicants are strongly encouraged to apply early.

#### FEES

**CONTRIBUTOR**  
Tuition: 1,530  
Room/Board: 815  
Total: 2,345

**AUDITOR**  
Tuition: 1,430  
Room/Board: 815  
Total: 2,245





Ted Conover



Patricia Hampl



Garrett Hongo



Linda Bierds



Michael Collier

## Faculty

### NONFICTION

**Ted Conover's** *Newjack: Guarding Sing Sing* won the National Book Critics Circle Award for nonfiction and was a finalist for the Pulitzer Prize. Conover is also the author of *Whiteout*, *Coyotes*, and *Rolling Nowhere: Riding the Rails with America's Hoboes*. He contributes to the *New York Times Magazine*, *Atlantic Monthly*, *Nation*, and many other publications. Recipient of a Guggenheim Fellowship, he is Distinguished Writer-in-Residence in the Department of Journalism at New York University.

**Patricia Hampl's** latest book is *The Florist's Daughter*, a family memoir. She is the author of seven other books, including *Blue Arabesque*, recently released in paperback, as well as *A Romantic Education*, *Virgin Time*, and *I Could Tell You Stories*, all named "Notable Books of the Year" by the *New York Times Book Review*. She has also published two collections of poems, numerous essays, travel pieces, book reviews and short fiction in magazines and newspapers, and serves as co-editor of the Sightlines literary nonfiction series for the University of Iowa Press. She is working on a book-length essay about Celtic spirituality, *The Virtue of Heresy*, and co-editing an anthology of essays on autobiographical writing, *Who's Got the Story?—Memoir as History/History as Memoir*, to be published in early 2009. She is Regents Professor at the University of Minnesota, a former MacArthur Foundation Fellow, and is on the permanent faculty of the Prague Summer Program.

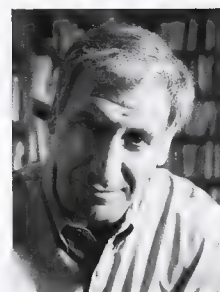
**Garrett Hongo** was born in Volcano, Hawai'i and grew up on the North Shore of O'ahu and in Los Angeles. He was educated at Pomona College, the University of Michigan, and UC Irvine, where he

received an MFA. His work includes two books of poetry, three anthologies, and *Volcano: A Memoir of Hawai'i*. His poems and essays have appeared in *New York Times Magazine*, *Parnassus*, *Kenyon Review*, *Georgia Review*, *American Poetry Review*, *Honolulu Weekly*, *LA Weekly*, and the *Los Angeles Times*. Among his honors are a Guggenheim and two National Endowment for the Arts fellowships, and the Lamont Poetry Prize from the Academy of American Poets. He teaches at the University of Oregon, where he is Distinguished Professor of Arts and Sciences.

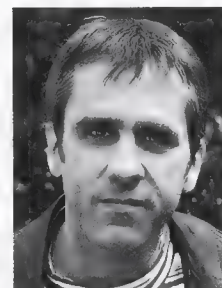
### POETRY

**Linda Bierds** has published seven books of poetry: *Flights of the Harvest-Mare*; *The Stillness, the Dancing*; *Heart and Perimeter*; *The Ghost Trio* (a 1994 Notable Book selection of the American Library Association); *The Profile Makers* (winner of the Pen West Poetry Prize); *The Seconds*; and *First Hand*. *Flight: New and Selected Poems* will be published in September 2008. Her awards include four Pushcart Prizes, *Virginia Quarterly Review's* 2005 Emily Clark Balch Poetry Prize, and fellowships from the National Endowment for the Arts and the Ingram Merrill, Guggenheim, and MacArthur foundations. She is a professor of English at the University of Washington in Seattle.

**Michael Collier**, director of the Conference, is the author of five books of poems: *The Clasp and Other Poems*; *The Folded Heart*; *The Neighbor*; *The Ledge*, a finalist for the National Book Critics Circle Award and the *Los Angeles Times* Book Prize; and most recently, *Dark Wild Realm*. He is also co-editor, along with Charles Baxter and Edward Hirsch, of *A William Maxwell Portrait*. His translation of Euripides's *Medea* appeared in 2006 and a collection of essays, *Make Us Wave Back*, in 2007. Collier



Edward Hirsch



James Longenbach

has received Guggenheim and Thomas Watson fellowships, two National Endowment for the Arts fellowships, a "Discovery"/*The Nation* Award, the Alice Fay di Castagnola Award from the Poetry Society of America, and a Pushcart Prize. Poet Laureate of Maryland from 2001–2004, he teaches in the Creative Writing Program at the University of Maryland.

**Edward Hirsch**, a 1998 MacArthur Fellow, has published seven books of poems: *For the Sleepwalkers*; *Wild Gratitude*, which won the National Book Critics Circle Award; *The Night Parade*; *Earthly Measures*; *On Love*; *Lay Back the Darkness*; and, most recently, *Special Orders*. He has also published four prose books: *How to Read a Poem* and *Fall in Love with Poetry*, a national bestseller; *Responsive Reading*; *The Demon and the Angel: Searching for the Source of Artistic Inspiration*; and *Poet's Choice*. He is the editor of *Transforming Vision: Writers on Art*; and co-editor of *A William Maxwell Portrait* and *The Making of a Sonnet: A Norton Anthology*. He is president of the John Simon Guggenheim Memorial Foundation.

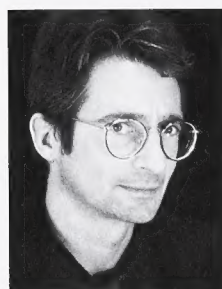




Heather McHugh



Carl Phillips



Dean Young



Robert Boswell



Stacey D'Erasmus

**James Longenbach** is the author of three books of poems, *Draft of a Letter*, *Fleet River*, and *Threshold*; his poems have appeared in *Paris Review*, *Threepenny Review*, *New Republic*, and *New Yorker*. In addition, he writes widely about modern and contemporary poetry; his prose books include *The Resistance to Poetry* and *The Art of the Poetic Line*. The recipient of a "Discovery"/*The Nation* Award as well as awards from the National Endowment for the Arts, Guggenheim, and Mellon foundations, he teaches in the Warren Wilson MFA Program and at the University of Rochester, where he is the Joseph H. Gilmore Professor of English.

**Heather McHugh** was editor of *Best American Poetry* 2007. The most recent collection of her own poems is *Eyeshot*. Previous books include *The Father of the Predicaments*; *Hinge & Sign: Poems 1968–1993* (National Book Award finalist in 1994); and a collection of literary essays, *Broken English: Poetry and Partiality*. Her translations include *Glottal Stop: 101 Poems* by Paul Celan, which she translated in collaboration with her husband Nikolai Popov, and Euripides's *Cylops*. McHugh has received awards from the National Endowment for the Arts, the Guggenheim Foundation, and others. She has served as a chancellor of the Academy of American Poets and has been elected a fellow of the American Academy of Arts and Sciences. McHugh is Milliman Distinguished Writer-in-Residence at the University of Washington and a regular summer faculty visitor for the Warren Wilson MFA Program.

**Carl Phillips** is the author of nine books of poetry, most recently *Quiver of Arrows: Selected Poems 1986–2006*. Other books include *Coin of the Realm: Essays on the Life and Art of Poetry*, and a transla-

tion of Sophocles's *Philoctetes*. Phillips's awards and honors include the Kingsley Tufts Poetry Award, the Theodore Roethke Memorial Poetry Award, the Thom Gunn Award for Gay Male Poetry, an Award in Literature from the American Academy of Arts and Letters, and fellowships from the Academy of American Poets, the Guggenheim Foundation, and the Library of Congress. In 2006, he was elected a chancellor of the Academy of American Poets. Phillips teaches at Washington University in St. Louis.

**Dean Young** has published eight books of poems, most recently *Elegy on Toy Piano*, a finalist for the Pulitzer Prize, and *Embryo*. A new book, *Primitive Mentor*, will be published in spring 2008. He has received a Literature Award from the American Academy of Arts and Letters, as well as a Guggenheim Fellowship and two fellowships from the National Endowment for the Arts. He is on the permanent faculty of the Iowa Writers' Workshop and also teaches in the Warren Wilson MFA Program.

## FICTION

**Robert Boswell** is publishing two books of nonfiction in 2008, a collection of essays on writing called *The Half-Known World* and a book about a real-life treasure hunt in New Mexico titled *What Men Call Treasure: The Search for Gold at Victorio Peak*. His most recent novel is *Century's Son*. He is the author of six other books of fiction: *American Owned Love*, *Living to Be 100*, *Mystery Ride*, *The Geography of Desire*, *Dancing in the Movies*, and *Crooked Hearts*. He has received two National Endowment for the Arts Fellowships, a Guggenheim Fellowship, the Iowa School of Letters Award

for Fiction, the PEN West Award for Fiction, and the Evil Companions Award. His stories have appeared in the *New Yorker*, *Best American Short Stories*, *O'Henry Prize Stories*, *Pushcart Prize Stories*, *Best Stories from the South*, *Esquire*, *Ploughshares*, *Harvard Review*, *Colorado Review*, and many other magazines. His sci-fi novel *Virtual Death* (written under the pseudonym Shale Aaron) was a finalist for the Philip K. Dick Award. His play *Tongues* won the John Gassner Prize.

**Stacey D'Erasmus** is the author of the novels *Tea*, which was a *New York Times* Notable Book of the Year; and *A Seahorse Year*, which was named a Best Book of the Year by the *San Francisco Chronicle* and *Newsday*, and won both a Lambda Literary Award and a Ferro-Grumley Award. She was a Stegner Fellow in Fiction from 1995–1997. Her essays, features, and reviews have appeared in *New York Times Magazine*, *New York Times Book Review*, and *Ploughshares*. D'Erasmus is an assistant professor of writing at Columbia University. She is currently completing her third novel.

**Lynn Freed**'s books include *Reading, Writing & Leaving Home*, a collection of essays; *The Curse of the Appropriate Man*, a collection of stories; and five novels: *House of Women*, *The Mirror*, *The Bungalow*, *Home Ground*, and *Friends of the Family*. Her new novel, *The Servants' Quarters*, will be published in 2008. Her short fiction and essays have appeared in the *New Yorker*, *Harper's Magazine*, *Atlantic Monthly*, *Tin House*, *Southwest Review*, *Michigan Quarterly Review*, *New York Times*, and *Washington Post*, among others, and are widely anthologized. In 2002, she received the inaugural Katherine Anne





Lynn Freed



Antonya Nelson



Luis Alberto Urrea



Helena María Viramontes

as the National Book Critics Circle Award for reviewing, he lives in Washington, DC.

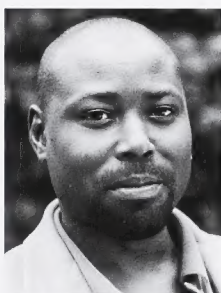
**Antonya Nelson** is the author of three novels: *Talking in Bed*, *Nobody's Girl*, and *Living to Tell*; and five short story collections: *The Expendables*, *In the Land of Men*, *Family Terrorists*, *Female Trouble*, and *Some Fun*. Her work has appeared in the *New Yorker*, *Esquire*, *TriQuarterly*, and *Story*, and in anthologies, including *The O. Henry Prize Stories* and *The Best American Short Stories*. A recipient of a Guggenheim Fellowship and a Rea Award for the Short Story, she teaches at the University of Houston and in the Warren Wilson MFA Program.



Ursula Hegi

Porter Award for fiction from The American Academy of Arts and Letters. She is also the recipient of fellowships and grants from the National Endowment for the Arts and Guggenheim Foundation, among others.

**Ursula Hegi** is the author of seven novels: *The Worst Thing I've Done*; *Sacred Time*; *The Vision of Emma Blau*; *Salt Dancers*; *Stones from the River*, a finalist for the PEN/Faulkner Award; *Floating in My Mother's Palm*; and *Intrusions*. She has also written a book of nonfiction, *Tearing the Silence: On Being German in America*; a children's book, *Trudi & Pia*; and two collections of stories, *Hotel of the Saints* and *Unearned Pleasures*. Her books have been translated into many languages. Hegi has served as a juror for the National Book Awards and the National Book Critics Circle Awards, and she is the recipient of fellowships from the National Endowment for the Arts and the Artist Trust. She teaches in the MFA Program at Stony Brook Southampton.



Randall Kenan

**Randall Kenan's** books include *Walking on Water*, *A Visitation of Spirits*, and *Let the Dead Bury Their Dead*, a collection of stories. The latter was nominated for the *Los Angeles Times* Book Award for fiction and was a finalist for the National Book Critics Circle Award; it was selected as one of the *New York Times* Notable Books of 1992. His most recent book, *The Fire This Time*, is a work of nonfiction. The recipient of many awards including

a Guggenheim Fellowship and the 1997 Rome Prize from the American Academy of Arts and Letters, Kenan has also written a young adult biography of James Baldwin. He currently teaches at the University of North Carolina at Chapel Hill.

**Margot Livesey** was born and grew up on the edge of the Scottish Highlands. After taking a BA in literature and philosophy at the University of York in England, she moved to America, where she has taught in a number of writing programs including the Iowa Writers' Workshop and the Warren Wilson MFA Program. She has received grants from the National Endowment for the Arts and the Guggenheim Foundation and is the author of a collection of stories and several novels including *Criminals* and *Eva Moves the Furniture*. Her new novel, *The House on Fortune Street*, will be published in the spring of 2008. She is currently a writer in residence at Emerson College in Boston.

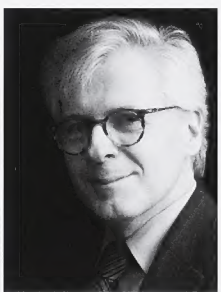
**Thomas Mallon's** seven novels include *Henry and Clara*, *Bandbox*, and the recently published *Fellow Travelers*. He has written nonfiction books about plagiarism (*Stolen Words*), diaries (*A Book of One's Own*), and the Kennedy assassination (*Mrs. Paine's Garage*), as well as two volumes of essays (*Rockets and Rodeos* and *In Fact*). His work appears in the *New Yorker*, *Atlantic Monthly*, *New York Times Book Review*, and other publications. He has been the literary editor of *Gentlemen's Quarterly* and has taught at Vassar College and George Washington University. The recipient of Guggenheim and Rockefeller fellowships, as well

**Luis Alberto Urrea** is the author of eleven books, including *The Devil's Highway*, winner of the 2004 Lannan Literary Award and a finalist for the Pulitzer Prize; *Across the Wire*, winner of the Christopher Award and a *New York Times* Notable Book; and *Six Kinds of Sky: A Collection of Short Fiction*, named the 2002 small-press Book of the Year in fiction by the editors of *ForeWord* magazine. His memoir, *Nobody's Son: Notes from an American Life*, won a 1999 American Book Award. Urrea's most recent book, *The Hummingbird's Daughter*, is the culmination of twenty years of research and writing. A member of the Latino Literature Hall of Fame, Urrea lives with his family in Naperville, IL, where he is a professor of creative writing at the University of Illinois-Chicago.

**Helena María Viramontes** is the author of two novels, *Their Dogs Came with Them* and *Under the Feet of Jesus*, and a book of short stories, *The Moths and Other Stories*. Named a United States Artist Fellow in literature for 2007, she has also received the John Dos Passos Prize for Literature, a Sundance Institute Fellowship, a National Endowment for the Arts Fellowship, and the Luis Leal Award. Viramontes is currently professor of creative writing in the Department of English at Cornell University.



Margot Livesey



Thomas Mallon



## Special Guests



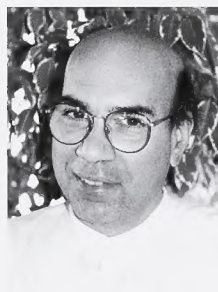
Edward P. Jones  
Special Guest

**Edward P. Jones's** most recent collection of short stories is *All Aunt Hagar's Children*, a *New York Times* bestseller. Other titles include *Lost in the City*, which won the PEN/Hemingway Award, was short-listed for the National Book Award, and was the recipient of a Lannan Foundation Award. His first novel, *The Known World*, received the 2004 Pulitzer Prize for fiction; in addition, it won the National Book Critics Circle Award, the International IMPAC Dublin Literary award, the Lannan Literary award, and was a finalist for the National Book Award. Jones was named a MacArthur Fellow for 2004. His stories have appeared in the *New Yorker*, *Essence*, *Paris Review*, *Ploughshares*, and *Callaloo*. Jones has taught creative writing at the University of Virginia, George Mason University, the University of Maryland, and Princeton University.



Susan Orlean  
Special Guest

**Susan Orlean's** books include *My Kind of Place: Travel Stories from a Woman Who's Been Everywhere*; *The Bullfighter Checks Her Makeup: My Encounters with Ordinary People*; *Saturday Night*; *Red Sox and Blue Fish*; and *The Orchid Thief*. *The Orchid Thief* has been made into the movie *Adaptation*, written by Charlie Kaufman and directed by Spike Jonze. Orlean has written for a variety of publications, including the *New York Times*, *Esquire*, *Rolling Stone*, *Spy*, *Vogue*, *Outside*, and the *New Yorker*, where she has been a staff writer since 1992. Currently, Orlean is writing a biography of Rin Tin Tin, and her children's book, *Shiftless Little Loafers*, will be published in fall 2008. Orlean lives in upstate New York with her husband and son.



Jay Parini  
Special Guest

**Jay Parini** has published six novels, including *The Apprentice Lover*, *The Last Station*, and *Benjamin's Crossing*; five collections of poetry, including *The Art of Subtraction: New and Selected Poems*, *Anthracite Country*, and *House of Days*; biographies of Steinbeck, Frost, and Faulkner; a critical study of Theodore Roethke; and a volume of essays, *Some Necessary Angels*. He edited the *Columbia Anthology of American Poetry*, the *Norton Anthology of American Autobiography*, and the *Oxford Encyclopedia of American Literature*. The recipient of a Guggenheim Fellowship and the *Chicago Tribune* Heartland Prize, he is Axinn Professor of English at Middlebury College.



Eavan Boland and Nan Cohen talk while making their way over to the dining hall in the Bread Loaf Inn.

## Administration



Jennifer Grotz



Noreen Cargill

**Jennifer Grotz**, assistant director of the Conference, is the author of *Cusp*, which won the Katharine Nason Bakeless Prize and the Natalie Ornish Best First Book of Poetry Prize from the Texas Institute of Letters. Her poems, essays, translations, and reviews have appeared widely in journals and anthologies, including *Boston Review*, *The Southern Review*, *Kenyon Review*, *Ploughshares*, *New England Review*, and *The Best American Poetry*. A recipient of awards from the Fellowship of Southern Writers, the Rona Jaffe Foundation, and

the Camargo Foundation, she teaches in the MFA Program at the University of North Carolina, Greensboro.

**Noreen Cargill**, administrative manager of the Conference, has worked for Middlebury College since 2000. Previous jobs include working for a library, a bookstore, and a small publishing house. In addition to working for the College, she enjoys freelance writing when she can; publications include the *Boston Globe*, *Better Homes and Gardens*, and *Vermont Magazine*.





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